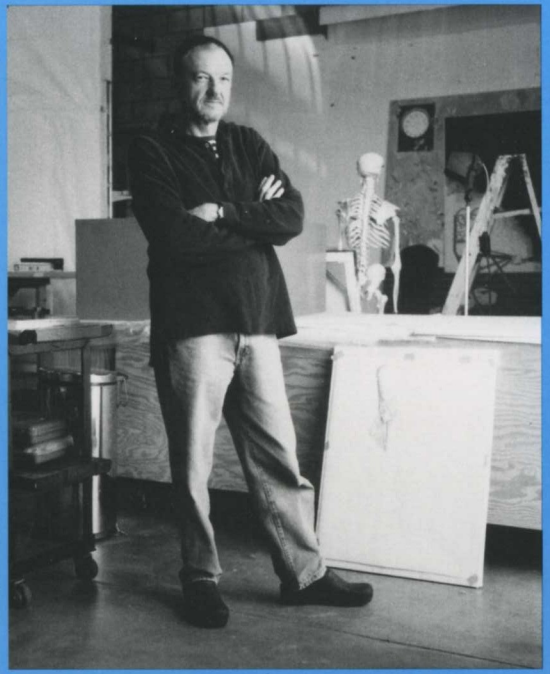
75

Tom **Wudl**

L | A | LOUVER



"Tut Tut...; Tsk Tsk...", 2002, 20 x 29 in. [50.8 x 73.66 cm.]

Tom Wudl

February 28 - March 30, 2002

second floor

Opening reception for the artist:
Thursday, February 28, 2002
6:00–8:00 p.m. Valet parking

L | A | LOUVER

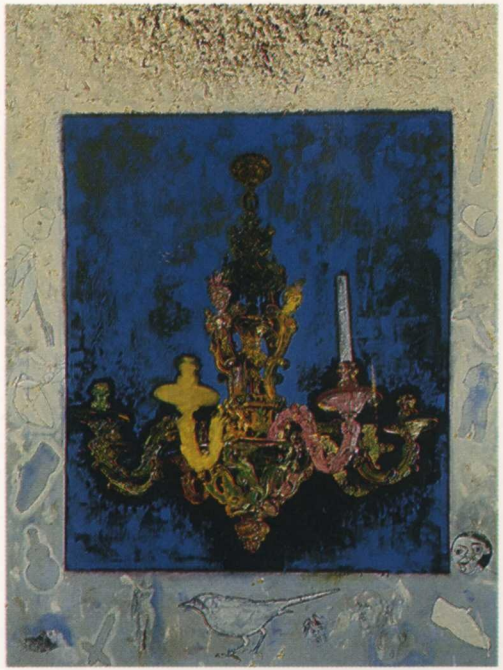
L.A. Louver Gallery
45 North Venice Boulevard
Venice, California 90291

310 822 4955
310 821 7529 fax
info@lalouver.com

Hours
Tuesday–Saturday 10am–6pm
Validated parking available

ADAA member

IN COOPERATION WITH L A LOUVER



SEA OF FERTILITY OIL AND GOLD LEAF ON CANVAS 1992-94 50 3/8" x 40 1/4"

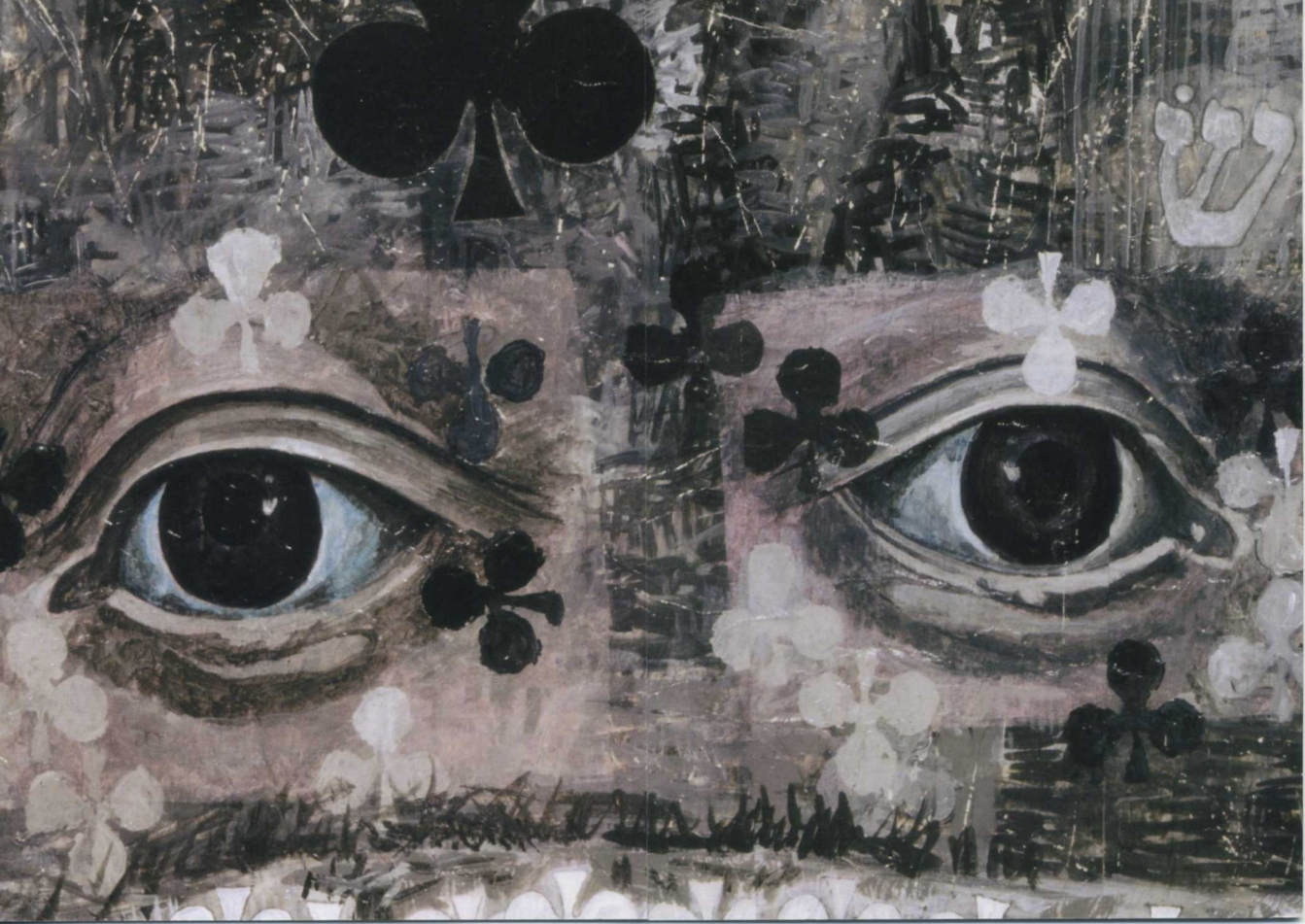
TOM WUDL

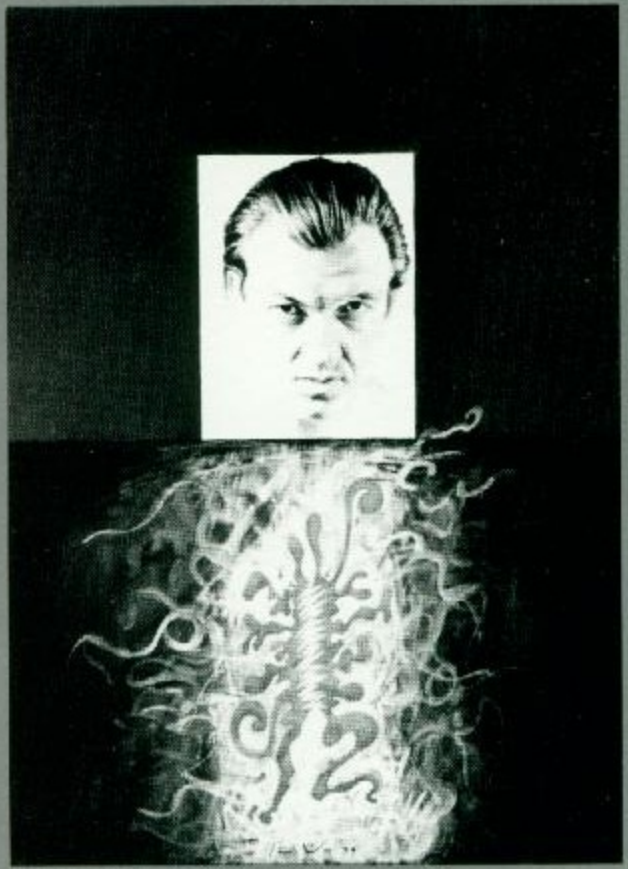
MARCH 4 - APRIL 2

OPENING RECEPTION
SATURDAY MARCH 11
7 - 10 PM

PETER BLAKE GALLERY

326 NORTH PACIFIC COAST HIGHWAY
LAGUNA BEACH CA 92651 714 376 9994

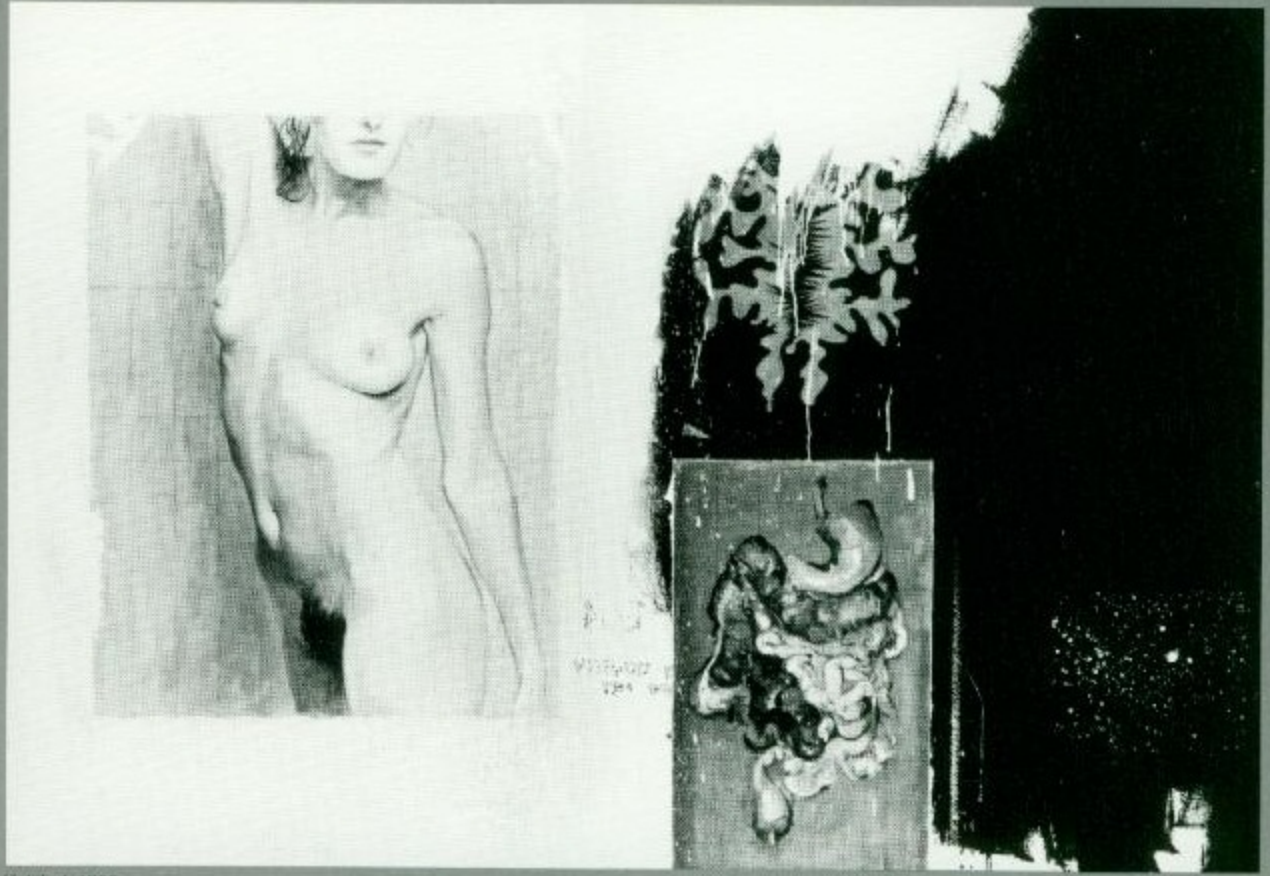




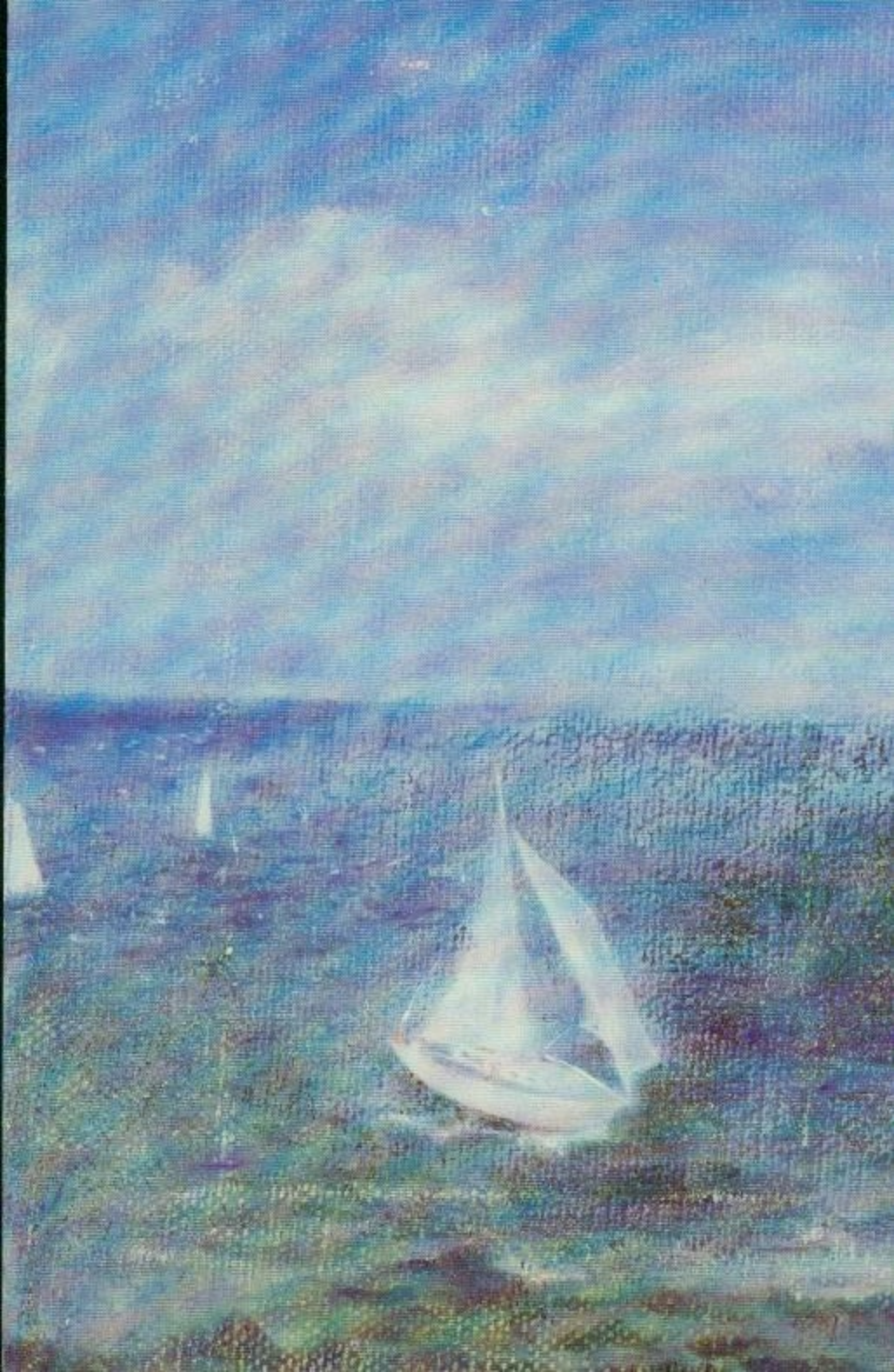
Untitled, 1979
Liquitex, pastel, ink and gouache on paper 34 1/2" x 26 5/8"

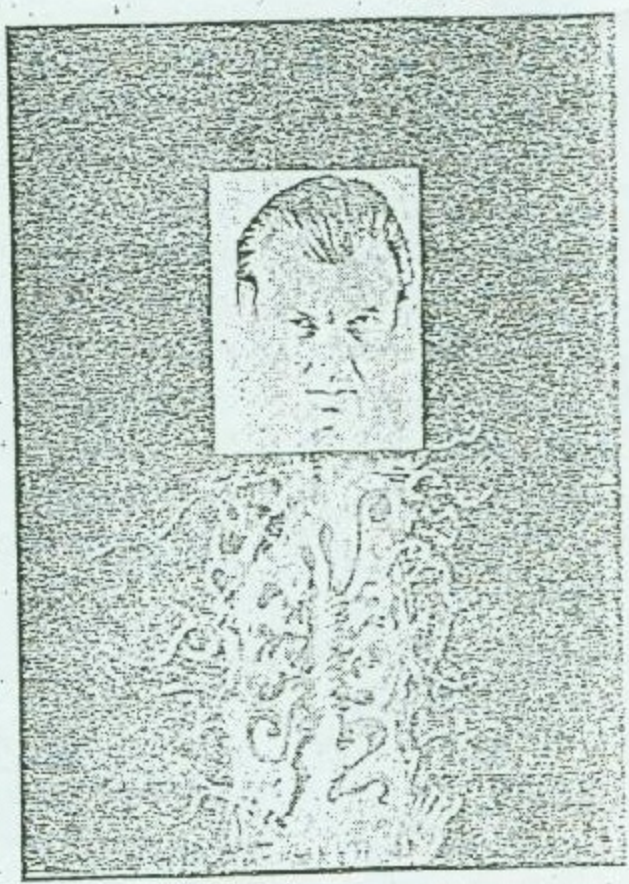
Tom Wudl
Selected Works: 1973-1981
April 13-May 22, 1982

ARCO
CENTER
FOR
VISUAL
ART



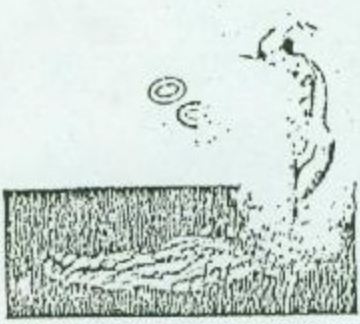
Untitled, 1980





"Untitled" is in a spiky show of Wudl's selected works at Arco Center for Visual Art through May 22.

or dragon, usually connoting anxiety and distress. On occasion it could even be read as angry snarling jaws. Later shapes, however, could be likened to the smooth meshing of gears or a graceful, arabesque-filled dance. Ultimately the form declared itself as a spinal column, as one nude documents. As for that amorphous mass, it became a torso.



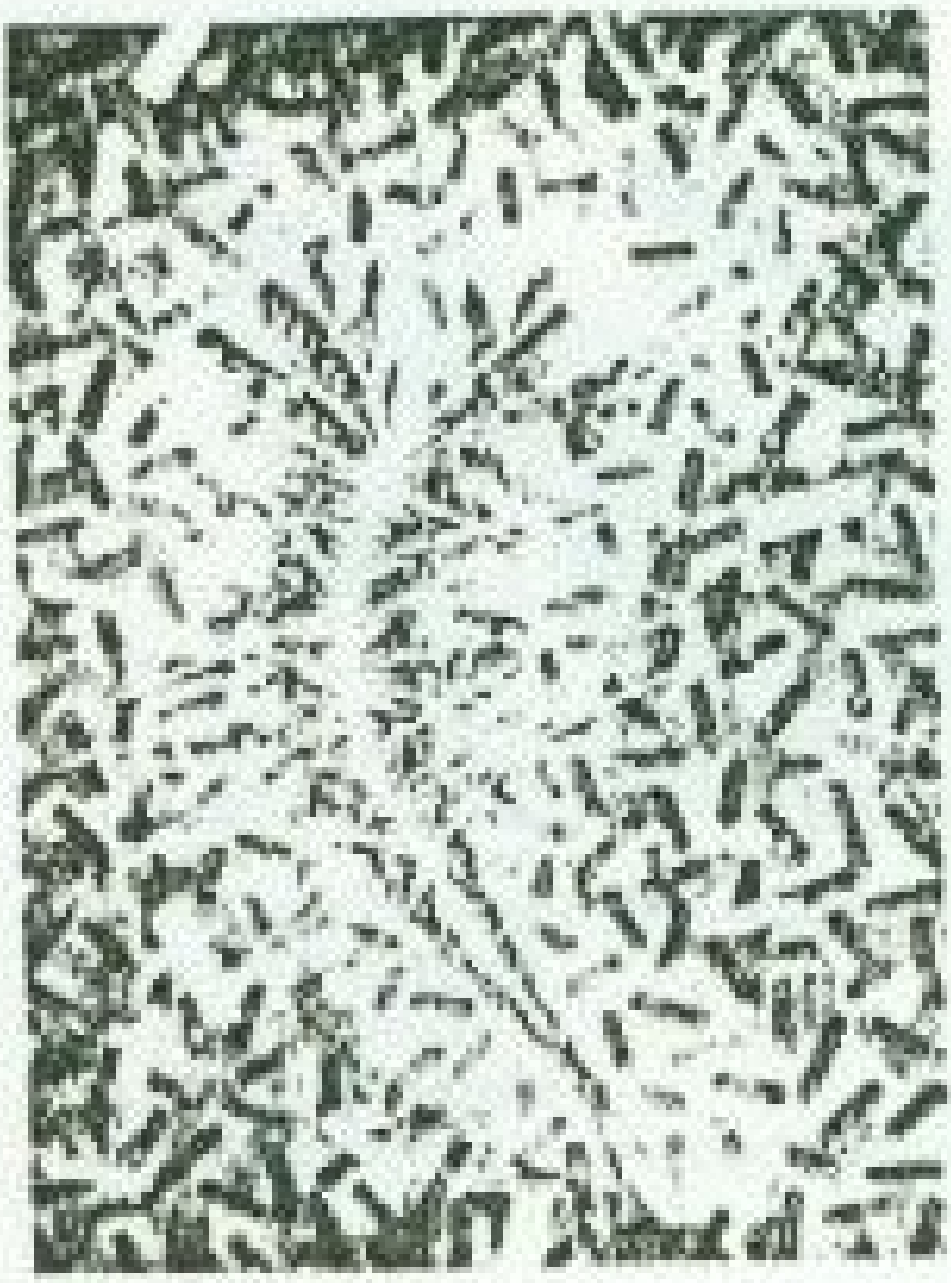
Tom Wudl, *Untitled*, 1981. Egg tempera and oil on panel, 28-1/8 × 26½". Courtesy Arco Center for Visual Art. Photo Tom Vinetz.

Certain characteristics are constant in Wudl's new work. He still loves sensuousness, he still reveres the classical, and he still innovates. Moreover while many artists are joining abstract expressionist energy to the figure, Wudl juxtaposes the two. They may make a somber wedding, but they are compatible. The female nudes and the self-portraits (a longtime practice documenting his introspection), are perceptively and sensitively drawn and call to mind Ingres.

Even though introspective, the electric energy that charged Wudl's art in 1975 has not subsided. It now asserts freedom as a force. Thus, Wudl may employ traditional forms of beauty (and in the case of internal organs, not-so-traditional forms) as well as reference to violence and pain. They join as multiple levels revealing a single temperament.

In a mini-show of small works at L.A. Louver's Venice Boulevard gallery, further affirmations of Wudl's recent liberation appeared, this time in fully abstract paintings of shattered geometries derived from the same spinal-column image. Like his work at ARCO, they possessed cosmic overtones.

—Merle Schipper



Untitled, 1981
watercolor on paper

Preliminary figure/landscape study for "Veil" paintings, 1984
watercolor on paper

Paul Bril (Flemish, 1554–1626)
The Port (detail)
oil on canvas
41½ x 58 inches
Royal Museums of Fine Arts, Brussels

Tom Wudl *Untitled, 1977*

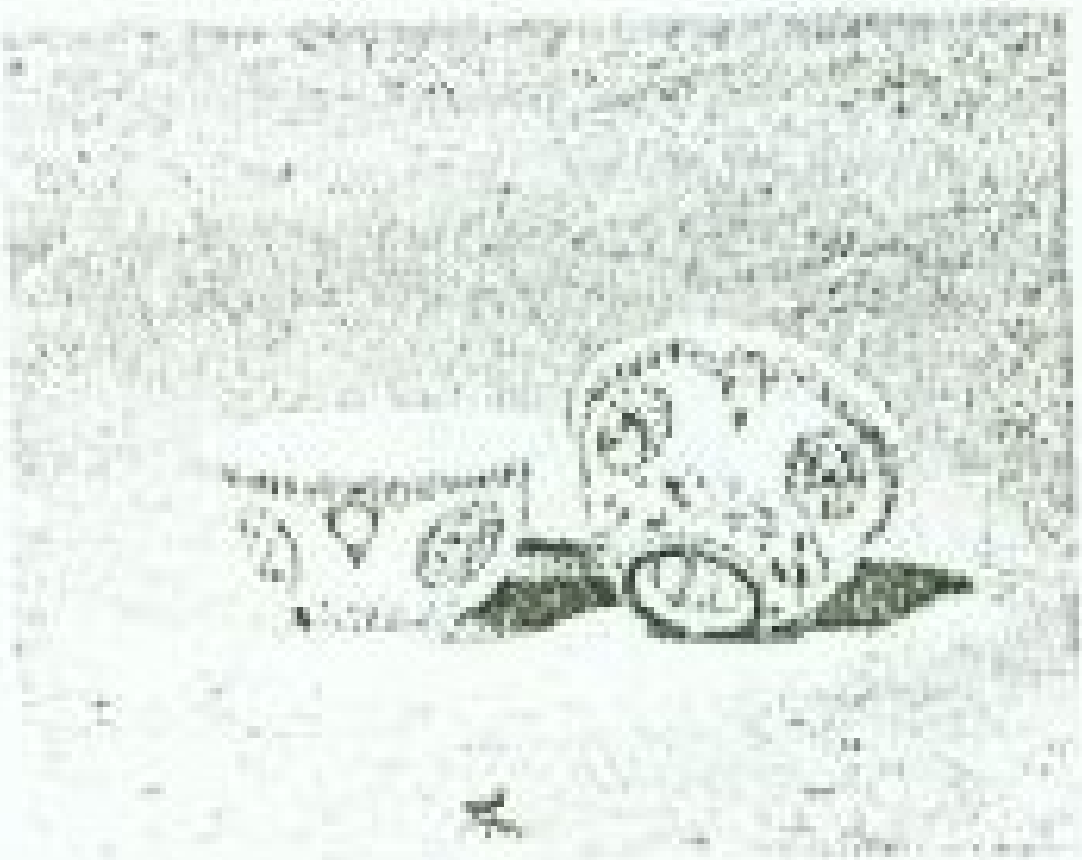
FEBRUARY 2 -

MARGO LEAVIN GAL

Photo: Nancy Hirsh

MARCH 3, 1979

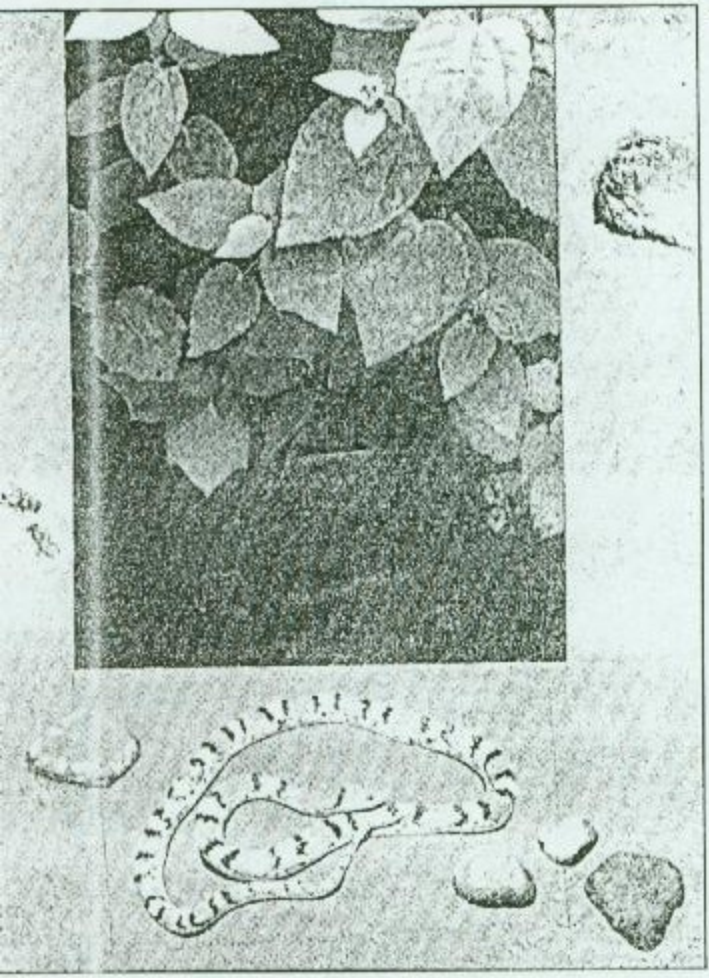
FRY LOS ANGELES



Tom Wudl, "*Antique Bowls and Contemporary Art Critic*", o/c, 8x10", 1991. Photo: William Nettles.

L.A. LOUVER, Inc.

ARTWEEK - November 21, 1991 Volume 22, No.9



om Wudl, *Garden of the Invisible Bird*, 1991, oil on canvas, 16" x 12", t LA Louver Gallery, Venice and Los Angeles. (Photo: William Nettles.)

ART PICKS OF THE WEEK

TOM WUDL, GLORIA GRAHAM, KATY CROWE & SYDNEY LITTENBERG

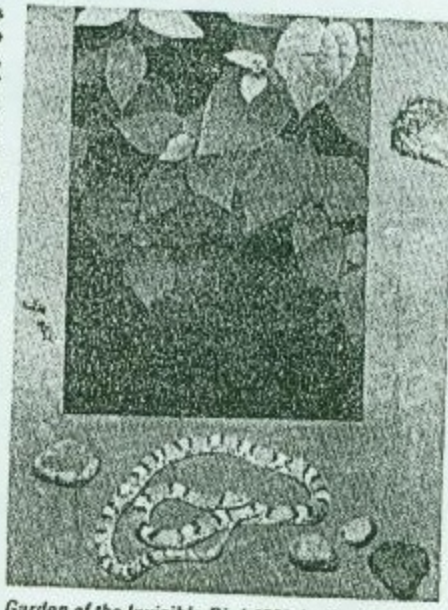
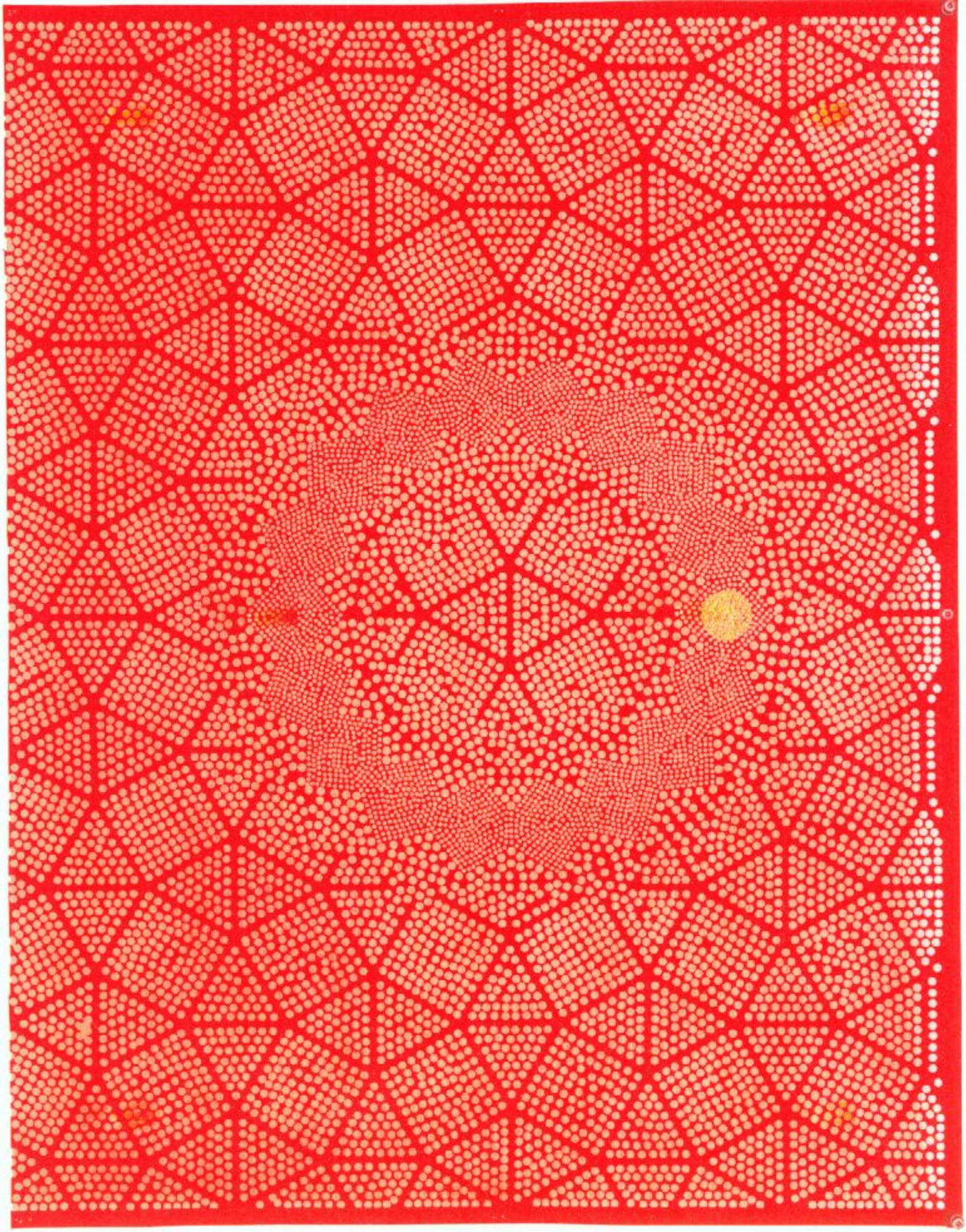


PHOTO COURTESY L.A. LOUVER GALLERY

Garden of the Invisible Bird, 1991, by Tom Wudl

The things in Tom Wudl's paintings look much the way they do in real life — whether rendering flowers, stones, grasshoppers, leopards, people or coastlines, Wudl exercises an exacting, almost vertiginous trompe l'oeil verism — but they don't get put together the same way. Sometimes pictures of things are inserted into other pictures of things (a smoothly painted, almost-photographic image laid down on a thickly encrusted depiction of other items, for instance); sometimes figures float in the air; sometimes whole universes of disparate entities toss about in oddly undefined space. Wudl's work is filled with Surrealist-as-they-come touches, to be sure, but the manner(s) of their realization — and their oblique, multifarious meanings — points way back to baroque and Renaissance conceits. If the visual palate needs cleansing after Wudl's excess of riches, Gloria Graham's desert-baked minimalism is just right. Albuquerque-based Graham scores sand-brown (and often crackled) kaolin-on-canvas panels with graphite or pencil markings, repeatedly dotting, obsessively striating or coolly partitioning the surfaces into oven sections. The refinement never gets overdone, thanks to the inviting earthen texture; if Agnes Martin drew in a dry riverbed, it would look kinda like Graham's deliciously desiccated painting-objects. A similar, if slightly less ascetic, devotion to the minimalist aesthetic is reflected in the simple arrangements of luminous color areas Katy Crowe lays down on her canvases and equally in the somewhat more intricate but no less straightforward low-relief wall constructions Sydney Littenberg fashions from what seem to be discarded wood trailings, small morsels of furniture, and other found and leftover shards. Crowe and Littenberg both practice tried and true styles, Crowe a color-field painter (after a fashion) and Littenberg an especially elegant assemblagist. But they renew these established modes by making them their own. Tom Wudl at Louver, 77 Market St. and 55 N. Venice Blvd., Venice; thru Nov. 23. Gloria Graham at Angles, 2230 Main St., Santa Monica; thru Dec. 7. Katy Crowe and Sydney Littenberg at American, 712 Traction Ave., dwntwn.; thru Nov. 30.

—Peter Frank



By Hank Ketcham